1:Griffiths M-5 (ca. 1940) 1946 AW37 Kol AW37

564 or quilt which they make from their own worn-out clothes or even
513 from the cast-off clothes of others. These quilts and mattresses are
[784] used in place of blankets and other forms of bedding usually found in
villages, and present a ragged sight when taken out in the sun to air.
[554] The Rautiya Kols have a taboo for the Kathariya mattress. Rautiya
Kols generally despise this *kurhi* because they do menial work, but this
cannot be the main reason.

114 All the evidence that we were able to collect indicates that
513 Russell and Hiralal are incorrect in their conclusions regarding the
564 Kathariyas having the mattress as their totem. They say: "A
member of this sept (Katharia) must never have a mattress in
his house nor wear clothes sewn in cross-pieces as mattresses
are sewn. The word *kathri* should never be mentioned before him as
he thinks some great misfortune would thereby happen to his family,
but this belief is falling into abeyance."[1] The actual facts which we
have carefully checked seem to be the exact opposite.

8. *Khairwar.* This is probably the same as a group in Chota
564 Nagpur known under the slightly different name of Kharias. In the
year 1937 Sarat Chandra Roy[2] published in two volumes a complete
and comprehensive study of this important group. The Khairwars
in the Central Provinces seem to be a mixture of jungle tribes and are
often confused with the Gonds. Russell and Hiralal say that the most
probable derivation of the name is from the *khair* or catechu tree
(*Acacia catechu*) from which catechu, "any one of the several dry,
earthy, or resinlike, astringent substances got from certain tropical
plants and used in tanning and dyeing" is manufactured. We were
[314] given this same information: this group is called Khairwars because
its members make *khair*. They are also said to be a low type of Kol
and this work is despised as a profession for now-a-days it is done
[554] only by primitive jungle dwellers. It is not unlikely that a group of
Kols at one time were active in preparing *khair* and so received this
name, but it is more probable that they are somehow related to the
Kharias of Chota Nagpur.

9. *Kulmangan.* This is another of the so-called lower types of
Kols, the name being derived from *mangna*, "to ask." It appears
[735] that during the time of birth, marriage, death, or special religious
functions, members of this *kurhi*, if such it may be called, make it a
practice to ask alms from Kols. On certain occasions they are said to
[534] play the *sarangi*—a one-stringed musical instrument. There is no

1 Russell and Hiralal, *Op. Cit.*, Vol. III. p. 510, see also Vol. I, p. 91.
2 *The Kharias.*

1:Griffiths M-5 (ca.1940) 1946 AW37 Kol AW37

778
796
755
[534]
[202]

Worship at a Shrine. An account may here be given of the worship of the smallpox goddess as witnessed at a village shrine. The first hint of the matter was the beat of drums as a group approached the shrine. The instrument was a kettle-drum, hung about the neck of the drummer. Following the drummer came a young man with a brass tray filled with small *puris* and cocoanuts, carried on his shoulder. Beside him was a younger boy who was carrying two red flags, one of them rather large and on a long pole, and the other proportionately shorter. Both flags tapered to a point. Next came a woman apparently much perturbed, with dishevelled hair. Her head was partially covered by her *sari*. Close behind was her husband who seemed to be a rather elderly man, and with him was a small boy who appeared to be ill. It was not realized at first that this boy was the victim of smallpox. When they reached the shrine the drummer took his stand to one side and continued to beat his drum, while a woman came up and poured water over the shrine and the representations of Khermai and Asmani *devi*. As the drummer played, the woman with the dishevelled hair, who happened to be the mother of the lad, began to stretch herself repeatedly at full length before the shrine, and then, as it were, measured her length around and around the platform on which the shrine was situated. As she did this, she held a cocoanut in her right hand. She was then followed by her husband who rolled in the dust before the shrine until instructed by the *panda* to measure his length around the shrine as his wife was doing. Just before he came to the shrine his body had been anointed with *haldi* and oil, and this gathered much dust and dirt. The larger boy with the tray also went about the shrine as did the boy who had carried the flags. They did not, however, measure their lengths. An uncle from some other village joined them and each went around seven times in a clockwise direction. Except for the drumming, the measuring of their lengths about the shrine was done in silence. Only the adults actually measured their lengths.

When the proper number rounds had been completed, the group stopped at the steps of the platform in front of Kher *devi's* shrine. The tray of cocoanuts and *puris* was placed on the platform and the people ascended the steps and sat on the platform. The drummer seated himself and continued the beating of the drum, and the mother of the sick boy began to perform acts in which she appeared to be imploring the deity. She prostrated her head to the ground, then sat up and wildly swung her body, first from the upright position with a sweeping motion, to a position of prostrate petition. Except for the gentle drumming all this too was done in silence. She then poured water over the shrine and wiped it carefully with a rag. Asmani

l;Griffiths M-5 (ca. 1940) 1946 AW37 Kol AW37

[P. 217]

CHAPTER XI

MUSIC, SONGS, DANCE AND ART

The Kol people are passionately fond of music and song. It is not infrequent for them to sing, dance and beat the drum the whole night through. One of the reasons advanced for their living separate from Hindu villages is that it makes it possible for them to sing and play to their hearts' delight without being disturbed or disturbing anyone. The drums as played by the Kols beat with a particularly strident and penetrating note audible from long distances away. A real emotional release is connected with their music and the sense of rhythm felt throughout an evening with them can never be forgotten. The tones seem to pierce to the very marrow of one's being and make the body tingle. Great skill is required in playing the drum and for long periods the pace is kept up without a break. It takes practice, skill and strength to maintain this movement.

MUSICAL INSTRUMENTS. The Kols make no use of wind instruments nor do they often use the stringed type, although the *sarangi*, a one-stringed instrument, is sometimes seen. They limit themselves to various types of instruments of percussion of which four kinds are chiefly employed by them:

1. *The Dholak.* The *dholak* is the favourite instrument of Kols and, in comparison with other types of percussion instruments, it is by far the most frequently used. It is cylindrical in shape and is constructed by a hollowing process from a solid block of wood. Each end is covered with skin stretched out by leathern thongs attached to the shell. The tightening or loosening of the thongs by adjusting a round block of wood under them serves to give the drum its desired pitch. A mixture of wood ash and boiled rice is often applied to the leather to give it more resonance. Both hands are used in playing it, the beats of the two hands usually differing, producing a syncopated beat of a nature difficult to imitate. The illustrations[1] show *dholaks* and the accompanying text figure makes their construction clear. The diameters of each

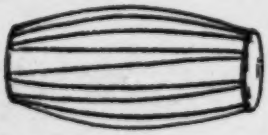

Fig. 28. The Dholak

1 See plate XVIII.

1:Griffiths M-5 (ca. 1940) 1946 AW37 Kol AW37

534 end are about the same, being from nine to twelve inches; the length is generally from twenty to twenty-five inches.

2. *The Timakia or Nagariya.* This instrument is the kettle-drum and has only the one playing surface. The shell is made out of [325] copper, brass, or iron sheets riveted together. Proper tension of the leather is produced by means of the leathern strap interlaced over the metal. The *timakias* used by Kols, seldom have a head more than twelve to fourteen inches in diameter. They are played along with the *dholak*, but unlike it, the hands are not used upon the leather; the drum is beaten upon by means of two sticks which are sometimes curved.

Various sizes of these two drums are in use, and when more than one is being played they must be tuned up beforehand. Their cost varies from Rs. 1-8-0 to Rs. 5-0-0. Drums are used on all singing occasions: dances, birth, marriage and religious worship. Women never play them for that is the prerogative of the men folk.

[435] [562]

Fig. 29. The Timakia

3. *The Kartel or Kartal.* This is a form of the cymbal, being in reality a cluster of cymbals. A piece of wood twelve to fourteen inches long has built upon it cymbals of varying sizes, so adjusted that they may slide along the stick. The ends of the stick are held in the hands and the whole is shaken at various angles in order to produce modulations of tones. The beat must be exactly that of the drums, hence it is a very difficult instrument to play satisfactorily; but expert players produce a most pleasing effect; in perfect resonance and rhythm.

4. *The Majira* or ordinary cymbals are of various sizes, but the type used by the Kols is usually about four inches in diameter and made of brass. One is held in each hand and they are manipulated so that there is modulation and variations of tone as well as perfect rhythm.

533 THE MAIN KINDS OF MELODY AND SONG. There are a number of types of songs sung by Kols, examples of which are found below. The main types and their chief characteristics will be briefly noted. The types vary both in rhythm and content.

1:Griffiths M-5 (ca. 1940) 1946 AW37 Kol AW37

PLATE XVIII.

142
291
516
●534

Kol Musicians with Dholaks and Timakia under a Nim tree in Rewa State.

291
534
788

A Procession ready to start through the Village of Salavara.

[Facing p 220]

l:Griffiths M-5 (ca. 1940) 1946 AW37 Kol AW37

PLATE XIX.

291
534
535

291
535

A Kol woman dances the Dadra to the beat of the Dholak and Timakia.
Note the snapping of the Fingers.

[Facing p. 221]

1;Griffiths M-5 (ca. 1940) 1946 AW37 Kol AW37

Appendix III

NOTES ON POETRY IN CHAPTER XI[1]

I. Songs of Nature.

1. A *dohárí* from Katni. The theme of love is also set forth. The crow is symbolical of an ordinary human being.

2. The chakwá-chakí (or Chakwí-chakvá) (*casarca rutila*) birds are a pair supposed to be under an eternal curse. During the day they may stay together and sport in the river, but when night comes they must be separated and stay apart from one another. A *dohárí* from Katni.

3. A *dádrá* from Imalhapur village.

4. A *dohárí* from Katni.
Beld: a kind of jasmin. *Chameli*: a creeper of the jasmin type.
Sarangí: a one-stringed country violin.
Sitár: an instrument usually having seven strings.

5. A *birhá* or forest song. This is sung as one walks through the forest and no musical instrument is used to accompany it. The woman is anxious about her husband whom she calls her lord.

II. Life: its Joys and Sorrows.

1. This song is a *rdí* from Sihora.

2. The 'green month' is *Sáwan*, which corresponds to the last half of July and the first half of August. The rains by this time have set in well and the heat-scorched landscape has been transformed. It is of the *dádrá* type of song and comes from Barela.

3. A *dádrá* from Katni.

4. A wedding *dohárí* from the village of Salavara. This song and others like it are used to tease the bridegroom. Here the girl is said to protest the choice of a mate for her.

5. A *dádrá* from Katni.

6. Called '*bárhmásí*.' 'A twelve-month song.' Sung by women who have to stay at home while their husbands go afar for work. This song is from Katni and comes from a woman. There are only ten of the Hindi months named here: Sáwan and Pús are omitted by the singer, probably by error. The Hindi months are as follows—

Ásárh	..	June-July.
Sáwan	..	July-August (omitted in the poem).
Bhádon	..	August-September.
Kunwár	..	September-October.
Kátika	..	October-November.
Agahana	..	November-December.
Pús	..	December-January (omitted above).
Mágha	..	January-February.

[1] [The native texts of songs and poetry will be found on pp. 221-244.—Analyst]

li Griffiths M-5 (ca. 1940) 1946 AW37 Kol AW37

539 them. *Tabalds*: drums. But the procedure is irregular for the goddess is spying on the procession of the men-folk.

9. A *bihárí*, a song used at seasons of enjoyment and happiness.

[776] From Katni. Dasarath: the father of Rám.
Sítá: the chaste wife of Rám.
Doshmátá: a name for the wife of Indra.
Belhárí leaves are used for *pán*.
Rám and Bhagawán are often used interchangeably.

10. A *dádrá* from Katni. Kánhái is another name for Kṛishṇa, one of the incarnations of Vishṇu and famous for his flute playing. His name is usually associated with the Jamuná river and the city of Brindában.

VI. MISCELLANEOUS.

[776] 1. A *rdí* from Jubbulpore. Ganesh is the god of wisdom, son of Śiva and is distinguished by his elephant face. *Timkí*: kettle drum.

[534] 2. A *rdí* from Sihora. The *dholak* is the common type of Indian drum.

3. A *dádrá* from Katni, sung by women.